THE

Theatrical Observer:

AND

Daily Bills of the Play.

"Nothing extenuate, nor set down aught in malice."—OTHELLO.

No. 2292. *Thursday, April* 16, 1829. *Price* 1*d.*

"'The Play's the thing!"—Ask for *Thomas's Observer.*

ADELPHI THEATRE.—All the houses being closed for the theatrical performances, the play going part of the public world be in absolute despair, and probably die of *ennui*, were it not for the relief afforded them by Mr. Henry's amusing entertainments, at this house. If we may judge from the audience we saw on Tuesday evening, Mr. Henry's skill will meet with that reward, it fully merits; as the house was quite full. We would recommend every one who has an evening to spare to witness Mr. Henry's wonders.

If you have a difficult conundrum, ask him to guess it, and he will cut a lemon into halves, then into quarters, and out of the quarter which you select shall fly the solution, tied to the leg of a living canary bird. He will cause two half-crowns, placed in a glass vase, to answer questions, and to keep time to any popular air. Besides these things, and a thousand others, equally amazing, you shall see a lovely view of hill and valley, forest and purling stream, and while you yet gaze upon it, it shall change into York Minster, and so strangely, that you cannot tell at what point it has changed; all you know is, you *were* looking at one, and *are* looking at the other. Mr. Henry played on the Musical Glasses in a beautiful manner.

Drury Lane and Covent Garden Theatres, though closed to the public, are all in a bustle; resounding with the busy note of preparation from morn till night. The rival establishments are straining the sinews of honorable war to outvie each other on Easter Monday. At Drury Lane, a fairy tale, illustrative of the most popular superstitions of the south of Ireland, a compound of fun and fancy, music, dancing, and pageantry, has been prepared by Mr. Planche, and will be produced by Mr. Barrymore. Worlds under the water are rapidly creating, by the magic pencil of Stanfield; and Lephrecanes, Cluricanes, and Pookas, are in a forward state of preparation. At Covent Garden, horrors are the order of the day; dungeons and chains, grey gentlemen and shadowless heroes, devilry and witchcraft enough to wake King Jamie from his coffined sleep; are the ingredients of the cauldron now vigorously stirred by Messrs Farley and Ball, who do go 'about, about, about,' for the benefit of the holyday makers. We trust their incantations and magic may be rewarded with overflowing houses, as those 'Easter offerings' are a very heavy annual expense to the managers.

A new Comedy, in five acts, written by a most respectable gentleman in the law, has been accepted by the Manager of Drury Lane Theatre.—It is modelled upon the plays of Farquhar, Congreve, and Whycherly, and, in its performance, will include all the serious and comic strength of the Theatre.

The new Entertainment to be given at the Adelphi, is to be divided between Yates and Mathews. The latter will give what is to be called *Spring Meetings*, and this will open the amusements of the evening. He will be relieved by Mr. Yates, who will give an *Irish Trial*, in which a well-known Old Bailey Counsel will cut a great figure. Mr. Mathews then comes forward with a second exhibition ;—after which, Yates will conclude with a sort of speaking Pantomime, in which he will play Harlequin, and all the other characters.

To the Editor of The Theatrical Observer.

DEAR MR. EDITOR, I address you from the Cigar Divan, King-street, Covent Garden, having just popt in to luxuriate on a capital cup of Coffee, and a true Havannah—beg pardon, hope I don't intrude—but will you excuse me—I have to mention, that I've arranged so as to rub shoulders with my friends, and the fashionable world, at one or other of the *Grand Lounges* about town.

Monday, I step into *The Cosmorama*, Regent Street—every day crowded—charming illusion—the effect of sunshine and shade astonishing—Edinburgh on fire—wander through Rome, Switzerland, Valley of Lauterbroun, and take a peep at the Sultana, and theSeraglio at Constanotinople—will change shortly.

On Tuesday, I visit that fashionable Establishment, THE ROYAL BAZAAR, Oxford Street, to see the Four new Views of The British Dierama ; one of which is York Minster on fire—sublime and awful, but truly grand: the other Views equally beautiful ; The Descent from the Cross a magnificent group—the cut-paper work extremely ingenious. Afterwards lounge about among the hundreds of fashionables who daily crowd this place, and make many little purchases at the different stands, which abound with every description of elegant Articles, at remarkably low prices.

On Wednesday, I step into the Horse Bazaar, Baker Street—inspect the magnificent Exhibition of Musical and Mechanical Automa—Musical Lady, Juvenile Artist, Rope Dancer, Magician, Walking Figure, a magnificent Vase, made by order of Napoleon, Birds, &c. In the afternoon, I qualify Mrs. P.'s discordant notes with some harmony divine, and may be found between 1 and 4 o'clock, at *The Apollonicon* ; in St. Martin's Lane.

On Thursday, I shall be found, with my Spectacles off, admiring the truly grand display of the Wonders of Nature—I don't mean the Naturals called Fops, but the Microscopic Wonders, and Living Picture of Regent Street, exhibited by Mr. Carpenter, the Optician, in Regent Street. In the evening, I drop into Covent Garden Theatre to see *The Invincibles*, with *The Sublime and Beautiful*—always put me in a good humour—I am never tired of hearing Wood's 'Fairest Flower,' and Miss Hughes's 'Hunter's Signal Horn'—beautifully sung—nightly encored.

On Friday, I shall look in on Mr. Finn, in Regent Street, at his *Fancy Glass-working Exhibition*—an ingenious pretty Workshop. Afterwards, I drop in to examine *Miss Linwood's* curious Needle-Work, in Leicester Square.

In the evening, went to Drury—saw Planche's successful Drama, 'Charles the Twelfth'—heard Miss Love sing her beautiful song, 'Rise gentle Moon'—most enthusiastically encored—elegant composition, by John Barnett—will be as popular as 'The Light Guitar.'

On Saturday—All my country cousins, with Mrs. Pry, are waiting to accompany me to that long-established Magazine of Novelties, THE WESTERN EXCHANGE BAZAAR, Old Bond Street—fashion combined with usefulness—elegance with economy—I always pop in at the private door, 14, Burlington Arcade.

Now having given you my week's perambulations, I'll kill an hour over one or two of eight Morning and Evening Papers at this aforesaid Divan, King Street—skim the Magazines, take a peep at a Chess match going on, whiff another Cigar, and then for the play—"the play's the thing"—but I intrude—beg pardon

Your's, PAUL PRY.

P.S. Heard the divine Vestris sing her new Song in *Giovanni*, 'The Banners of Blue'—beautiful, reminded me of Catalani's best days—the audience call'd for it a third time—great honor—received three distinct rounds of applause—her Portrait is annexed to the Music.

Theatre Royal, Drury Lane.

On Easter-Monday, the Tragedy of

Venice Preserved.

Pierre, Mr YOUNG, Jaffier, Mr COOPER, Priuli, Mr AITKEN,
Duke of Venice, Mr THOMPSON, Bedamar, Mr MUDE,
Renault, Mr YOUNGE, Elliot, Mr CATHIE, Spinosa, Mr LEE.
Belvidera, Miss PHILLIPS.

After which, the Extraordinary Phenomena of Paris,

LES ALCIDES,

M. M. MANCHE ET DARAS,

Will display (for the first time) their Astonishing Tours de Force.

To conclude with (first time) a New Melo-dramatic Fairy Tale, called

Thierna-na-Oge;

Or, The PRINCE of the LAKES.

The Overture and Music composed by Mr T. Cooke.

Scenery by Messrs. MARINARI, ANDREWS, ADAMS, and STANFIELD.
Assisted by Messrs. HOLLOGAN, SEYWARD, and FRANKLIN.
Dances by Mrs Barrymore—Machinery by Mr Hall—Properties by Mr Blamire
Produced under the direction of Mr W. Barrymore.

O'Donoghue, (the Enchanted Prince of the Lakes) Mr BEDFORD,
Usga, (his Squire) Mr YARNOLD,
Argentina, (a Fairy Amazon)..... Miss ROSA BYRNE,
Dan O'Reilly, Mr WEEKES, Dame Kearney, Mrs C. JONES,
Kate Kearney, Miss S BOOTH, *(who is engaged here)*
Lord Glencar.....Mr J. VINING, Samson Sinister, Mr HARLEY,
Dennis, Mr GATTIE, Martin, Mr SALTER,
Principal Dancers, Misses ANGELICA, BASEKE, and RYAL,
Brulabrand, (Ruler of the Fire Spirits) Mr BLAND,
Flibbertygibbet, Master WIELAND, Water Spirits, Fairies, &c.

New Scenery.

Scene 1. Subaqueous City and Palace of O'Donoghue, in Thierna-na-Oge; or, the Land of Youth, beneath the Lakes of Killarney, Stanfield—Scene 2. Shebeen House, in Killarney, Andrews—With the Approach to Dame Kearney's Cottage, on the Banks of the Lake, (as seen through an extra glass.) Scene 3. Kate's Chamber, (Andrews)—Scene 4. Hall in Donloh Castle, (Andrews)—Scene 5. Glena Bay, by Moonlight, with the supernatural Appearance of O'Donoghue on his White Horse, amidst the rising waters, (Stanfield.)—Act II.—Scene 1. Hall of the Magic Ruby, (Marinari)—In which will be introduced a grand Masque and Festival of O'Donoghue's People. Scene 2. Mucruss Shore, with Ross Castle, and singular Rock, called O'Donoghue's Horse. (Stanfield)—Scene 3. Vestibule of Donloh Castle. Scene 4. Vaulted Chamber in Castle. (Marinari) Scene 5. The Bottom of the Lake, which changes to "The Top of the Morning." (Stanfield and Adams)—With the Ascent of O'Donoghue and his Court to the Surface of the Lake, and their Procession over the Waters, on May-day, at Sunrise.

On Tuesday next, The Provoked Husband, &c.

Adelphi Theatre, Strand.

M. HENRY

Will this Evening repeat his MAGICAL, MUSICAL, MECHANICAL

Entertainment!

ASTONISHING ILLUSIONS!

Intricate Pieces of Mechanism!

Philosophical Experiments!

Feats of Manual Dexterity!—Transformations!

PRESTIGITATORY EXPERIMENTS!

AMAZING COMBINATIONS! &c.

After which,

THE MUSICAL GLASSES

In the course of the Evening, Mr. H. will administer

THE LAUGHING GAS!

After which, a Grand Series of Magic Views, entitled

The Regions of Fancy;

Or, Fairy Visions!

VIEW of the CHOIR of YORK MINSTER.

Stormy Sea View—Waves in Motion—Ship struck!

View near Seville by Moonlight—Exorcisor & Magic Tomb.

Landscapes, Winter and Summer.

Bridge of the Rialto—Garden of the Turk's Seraglio.

Drawing Room, Carlton Palace. Interior of the Thames Tunnel.

Rural Landscape, with Mill in Motion, together with

The Theatrical Picture Gallery!

Ludicrous Subjects, Allegorical Representations, Emblematical Devices,

Portraits of Distinguished Characters, &c.

The whole to conclude with a Grotesque Ballet, under the title of

Monkeyana!

Producing, by a Combination of Mechanical and Optical Effects, a truly Whimsical Spectacle.

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